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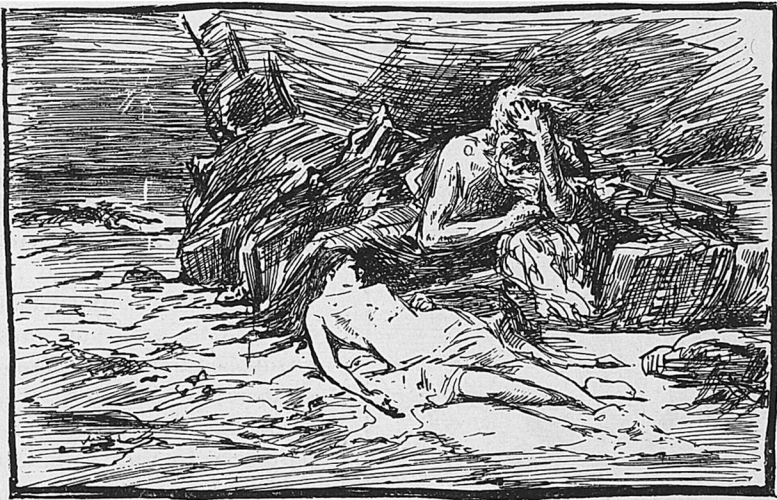
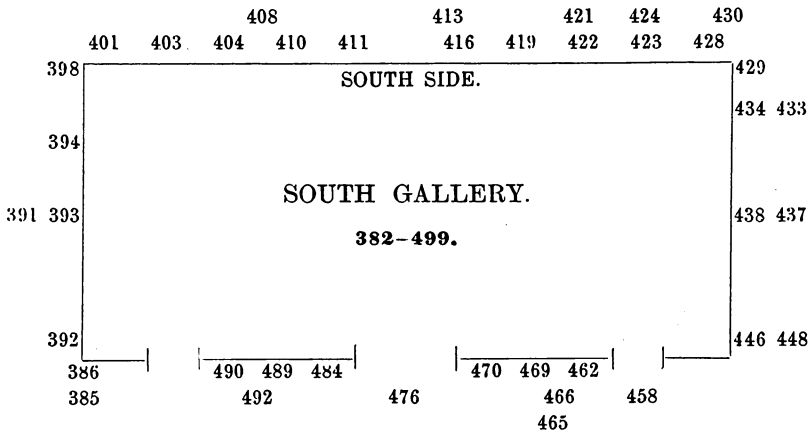
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No. 408.

96 x 120.

Just opposite the entrance from the East Room is

No. 408. *The Wandering Jew*.—CARL MARR.

When Christ was bending wearily under the weight of His heavy cross, on the way to the garden, the Jew refused to allow Him to rest for a moment in his shop, whereupon Christ doomed him to wander through the world, never to rest, until He came again. Death presents itself on every side and at every turn, but the Jew cannot die. He must go on, on, on. * * The corpse of a beautiful young woman has been washed ashore and lies upon the beach among the seaweed. The Jew bows his head in anguish. There is death for all but him! It is night; only a single star gleams in the deep blue sky, and its weird glimmer is reflected by the sad waves.

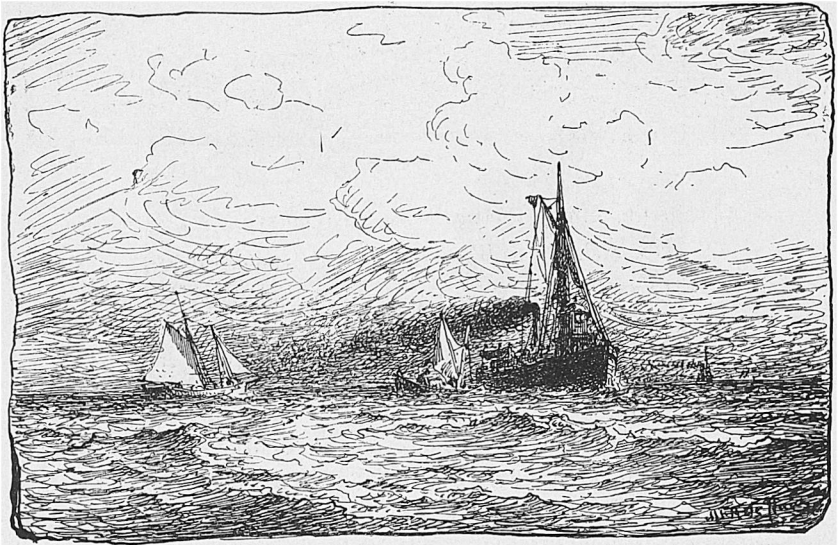


No. 385. † Sight size, 50 x 80.

No. 385. *Juliet*.—F. F. DE CRANO.

“Romeo, I come! This do I drink to thee.”—*Romeo and Juliet*, ACT IV., SCENE III.

The lovely Juliet holds the fatal phial in her hand. In her face is a look of firmness born of desperation, but with traces of hesitation.



No. 393.

Menhaden Boats.

24 x 34.

No. 393. *Menhaden Boats*.—M. F. H. DE HAAS, N.A.

Menhaden Boats is the subject of Mr. DE HAAS's picture, but it is not so much the boats as the sea with its swelling bosom, the clouds full of motion, and the effect of the brisk, fresh sea breeze, that Mr. DE HAAS has realized.



No. 392.

24 x 40.

No. 392. *The Hill-side*.—R. SWAIN GIFFORD, N.A.

A landscape in the township of Dartmouth, one of the earliest settled portions of Massachusetts. Just over the hill-side may be seen the roof of one of the quaint old houses of that neighborhood, and some distance beyond is the ocean. Mr. GIFFORD's picture is a truthful and characteristic portraiture of the locality.

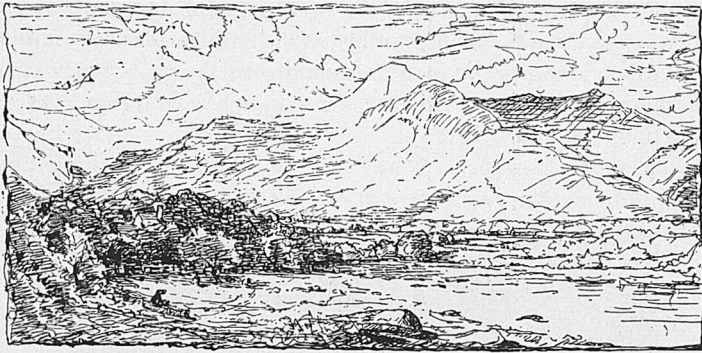


No. 386.

24 x 36.

No. 386. *Glimpse of the Valley of the Saco*.—RICHARD W. HUBBARD, N.A.

A bit of fresh country landscape, full of light and atmosphere, yet quiet in tone and permeated by poetic beauty.

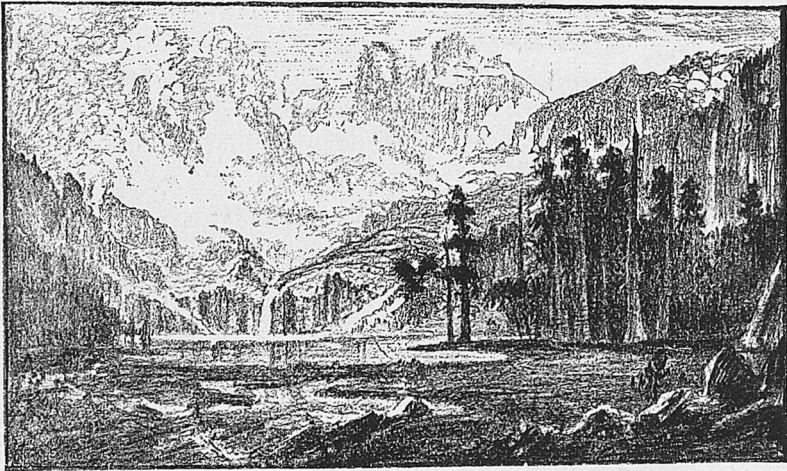


No. 394.

24 x 44.

No. 394. *Near Wilmington Pass, Adirondacks.*—J. B. BRISTOL, N.A.

The sun is just breaking through the clouds, in the forenoon. The landscape is one of the most picturesque to be found in the whole Adirondack range, whose highest peak, "Whiteface," is shown. The "Pass" is the notch in the mountains at the extreme left. The river tranquilly passing through the valley is the Au Sable. In the middle-ground, toward the left, a farm-house cosily nestles among the trees. Mr. BRISTOL has had an interesting subject, which he has well treated in his usual happy manner.



No. 391.

†

Sight size, 96 x 120.

No. 391. *Sierra Nevada.*—ALBERT BIERSTADT, N.A.

"The originality and vigor of separate conception in cloud forms give to the scenery of the sky a force and variety no less delightful than the changes of mountain outline in a hill district of great elevation; and there is added to this a spirit-like feeling, a capricious, mocking imagery of passion and life, totally different from any effects of inanimate form that earth can show."—RUSKIN.

The scene is among the Sierra Nevada mountains of lower California, and includes Mount Whitney, the highest peak in the United States, which

reaches 4987 feet in the direction of the sky. It is autumn, and the clouds are gathering, just before the beginning of the "rainy season," shrouding the upper part of most of the mountains in a shadowy mist, which changes from moment to moment; sometimes being light and gauzy, and again becoming dense and dark as the smoke from a furnace. Above the mists, however, the very highest peaks tower, and look as if they really felt rather superior to ordinary nature on account of their immense height.



No. 398.

Sight size, 54 x 84.

No. 398. *The Hon. John Sherman, Ex-Secretary of the United States Treasury.*—DANIEL HUNTINGTON, P.N.A.

The tablet of the picture bears the inscription: "Painted for the Chamber of Commerce of the State of New York, to commemorate the Resumption of Specie Payments, on the 1st of January, 1879." The attitude of the figure is easy and natural, and Mr. HUNTINGTON's masterful treatment is quickly recognized.

No. 401. *A portrait of a bright little boy, by EASTMAN JOHNSON, N.A.*

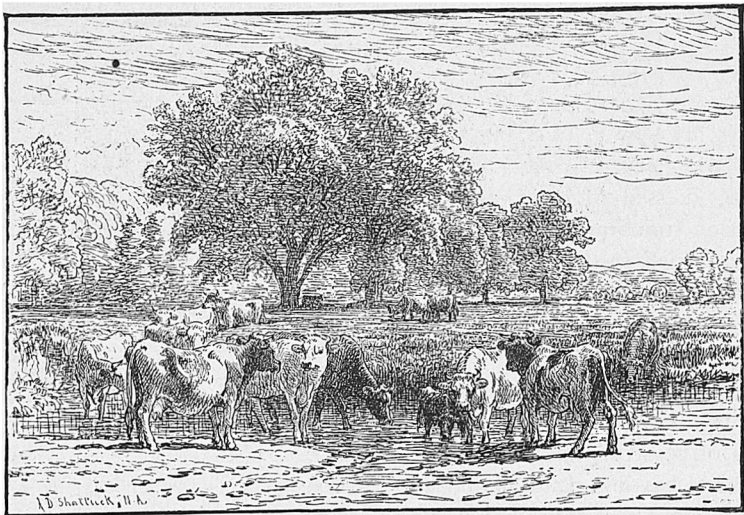


No. 401. † 36 x 52.



No. 403. 35 x 48.

No. 403. Articles selected from *Bric-a-Brac* gathered by the artist, GEORGE HENRY HALL, N.A., in Damascus, Rome and Seville. Artistically arranged in exquisite confusion are lamps, vases, shields, books, rich scarfs and costly hangings, the whole forming a color composition of richness seldom equaled. The qualities of the various objects are well realized.



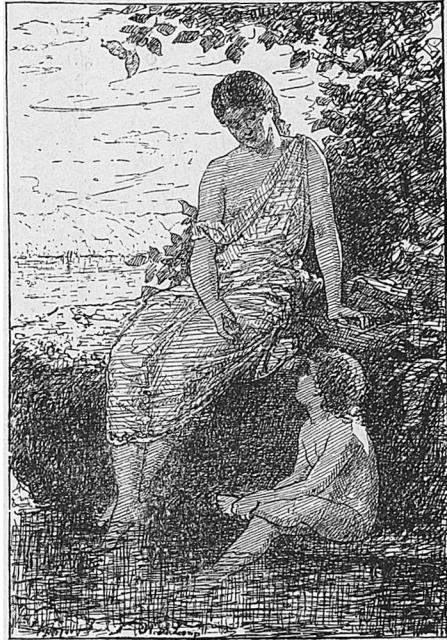
No. 404. *Cows by the Meadow Brook, Granby, Ct.* 48 x 60.

No. 404. *Cows by the Meadow Brook, Granby, Ct.*—A. D. SHATTUCK, N.A.

The sun is shining brightly in Mr. SHATTUCK's picture, and some real cattle have gathered about the brook to drink. The general character of the New England landscape is faithfully shown, and the effects of the various distances are kept well in place.

No. 410. *An Idyl of the Lake.*—HENRY A. LOOP, N.A.

A mother and child sitting upon the shore of the lake. The child appears to have asked a question which the mother is answering. Both figures are in shadow, except where the sunshine has broken through the branches of the trees and strikes upon them. The picture is strongly, deftly painted—quiet in tone and full of restfulness. The half-nude figures so often painted by Mr. Loop, although with nothing of repetition or sameness, are always full of delicacy, refinement, purity and grace.



No. 410.

35 x 50.

No. 413, by F. D. MILLET, is a large *Portrait of Miss Kate Field*, dressed in black, with crimson trimming, and seated upon a rich velvet lounge the color of old gold. A brocade hanging of the same color makes up the background. The figure is disposed gracefully and painted carefully. In richness of color the whole composition has few rivals in the exhibition. It is seen particularly well from the corridor.



No. 413.

60 x 72.



NO. 416. ANNA LEA MERRITT contributes an excellent *Portrait of a Lady* dressed in a rich old-fashioned costume, with laced bodice. In her hands she holds a bit of blooming wild rose-bush.

No. 416. * 36 x 60.



No. 421.

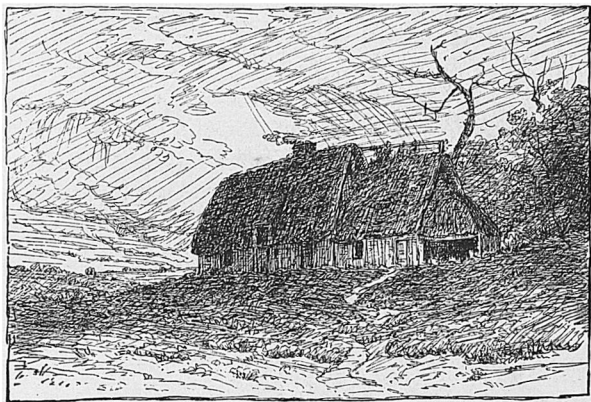
52 x 77.

NO. 421. *A Tobacco Field in Old Virginia*, by EDGAR M. WARD, A.N.A., is a thoroughly American subject, excellently treated. The landscape is faithful to nature, and the "darkies" have the genuine plantation negro character. The picture was painted on the "Bizarre Place," formerly the home of the Randolphs, near Farmville, Va.

NO. 422. *A Day of Wind and Rain on a Heath*.—J. R. BREVOORT, N.A.

A charcoal burner's moss-covered cottage in the midst of a dreary, lonesome heath, near the New Forest, in the South of England. It is the

autumn season, and the ground is covered with brown stubs of heather. The changeful character of the English sky is excellently represented.



No. 422. *A Day of Wind and Rain on a Heath.* 32 x 48.



No. 419. *Portrait of a Lady.* 28 x 36.

The illustration conveys a very poor idea of No. 419, *Portrait of a Lady*, by DANIEL HUNTINGTON, P.N.A., which is one of the most charming pictures in the room. A bright, fresh face, full of refinement, with light in the eyes and life in every feature. The dress is of garnet velvet, and the background is a quiet blue sky, which well relieves the face.

The painting belongs to Mr. Louis C. Hamersley.



No. 424.

40 x 60.

NO. 424. *Winnefred Dysart*, by GEORGE FULLER, A.N.A., is a dreamy picture, full of twilight haze, out of which looks a sweet-faced girl.



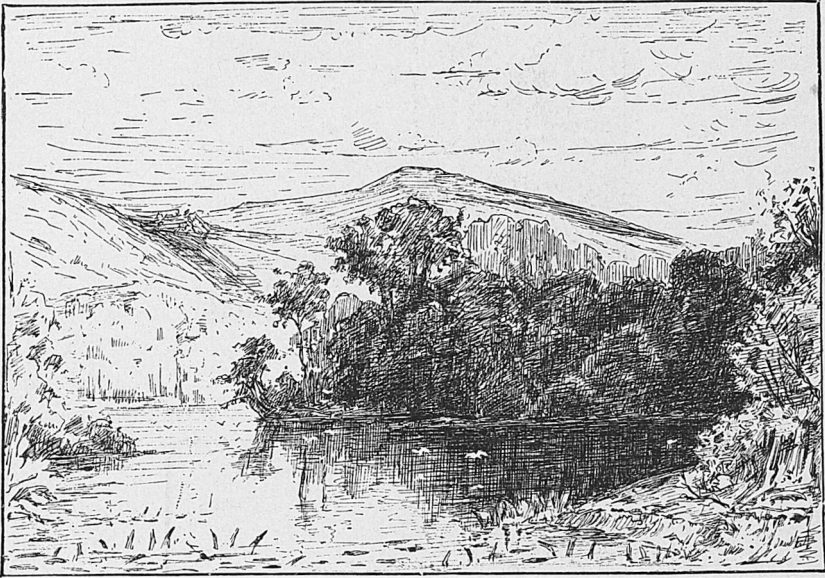
No. 423.

Evening Shadows.

33 x 44.

No. 423. *Evening Shadows*.—JAMES D. SMILLIE, N.A.

The evening shadows are lengthening, and the pretty milkmaid has come out, and stands under one of the tall pine trees in the foreground, pail in hand, with her apron filled with garden greens for the cow coming over the hill toward her. The tender effect of the twilight has been felt strongly by the artist in every part of the work.



No. 428.

*

24 x 36.

No. 428. *A Solitude*.—H. W. ROBBINS, N.A.

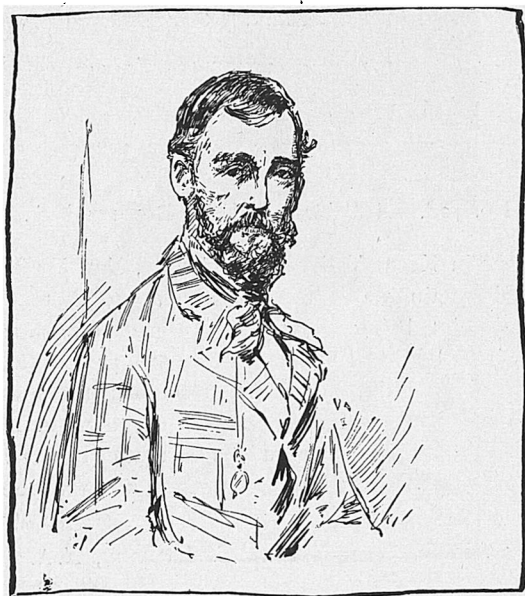
An Idyllic scene in Keene Valley, Essex County, New York. In the distance, Sentinel Mountain guards the northern approach to the valley, the rocky two-fringed point being a familiar landmark, known as the "Owl's Head." At the base, bordered by picturesque groups of trees, the Amable River is flowing quietly. The clouds seem to indicate that a storm is brewing. Although the picture well suggests its title, there is no feeling of depression from isolation, for the solitude is of that character in which Nature herself supplies the place of human companionship for the time.

No. 434. *The Willow Seat*.—GEORGE C. LAMBDIN, N.A. (Page 48.)

A young girl seated upon a bench built around the bole of an old willow, busy with some knitting work. She is in soft shadow, while in the background are summer fields, with a glimpse of the sea in the far distance. The picture chiefly speaks of the calm stillness of summer.



No. 434. *The Willow Seat.* 20 x 30. (Page 47.)

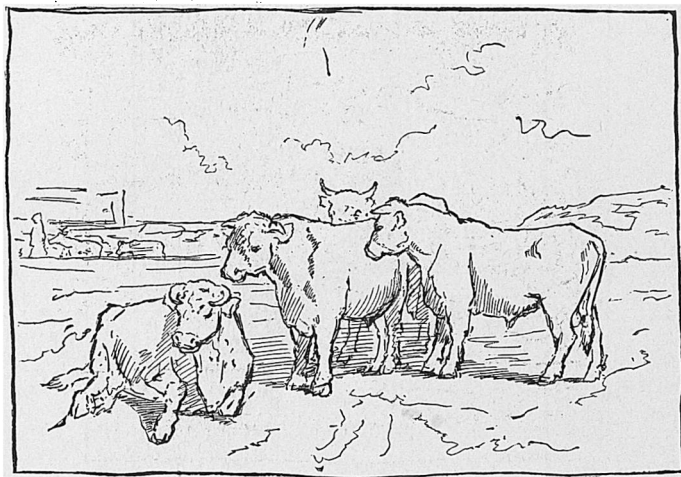


No. 433.

24 x 30.

No. 433. *Portrait of the late Sanford R. Gifford, N.A.*, by THOMAS LE CLEAR, N.A.

Mr. LE CLEAR has been remarkably successful in his portrait, which represents strongly the character by which Mr. GIFFORD was best known to his friends.—The splendor of Mr. GIFFORD's sunsets is greatly missed from the Academy walls this year.



No. 430.

†

40 x 60.

No. 430. *Cattle near Sea-shore in Picardy.*—J. H. L. DE HAAS, Brussels.



No. 429.

24 x 36.

No. 429. *Dreaming of the Future.*—J. H. WITT.

Another of Mr. WITT's charming ideals. A representation of the interesting period of girlhood that might be called the "wondering period," when most of the present is spent in dreaming of what the future may bring.



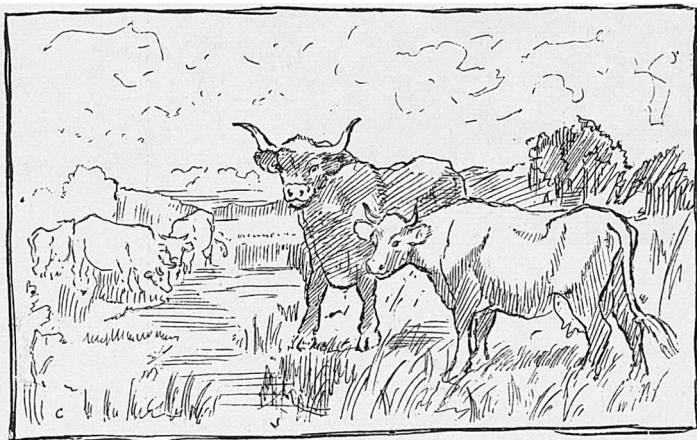
No. 437.

66 x 82.

No. 437. *Richelieu and Julie.*—VERGILIO TOJETTI.

“To my breast, close, close!”

The world would never need a Richelieu
 If men—bearded, mailed men—the lords of earth,
 Resisted flattery, falsehood, avarice, pride,
 As this poor child, with the dove’s innocent scorn,
 Her sex’s tempters, vanity and power.
 —He left you ;—well ?”

—[BULWER’S *Drama*.

No. 488.

†

18 x 32.

No. 488. *La Vallée du Var (Environs de Nice)*—Italian Cattle.—HENRY C.
 BISPHAM, Paris.

Only a hasty sketch of Mr. PERRY'S interesting picture could be secured—at the last moment—and in it the most striking feature of the work is not shown. Through the window there is a strong passage of sunshine, which falls partly upon the mother and child, touches the table-cover lightly, strikes upon the floor, giving a character of its own to the whole picture.



No. 438.

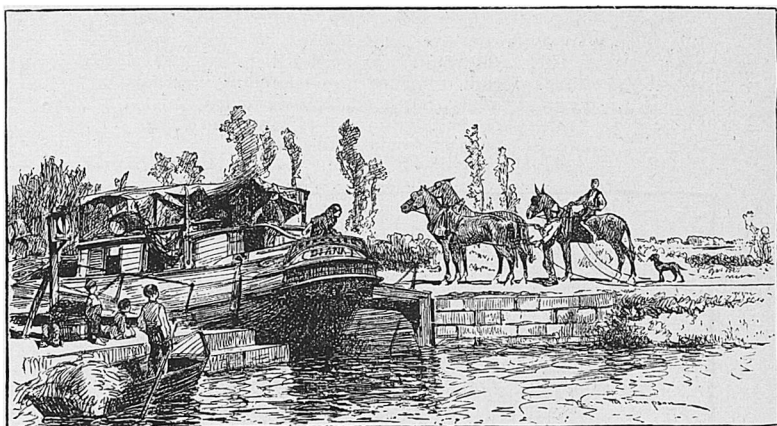
†

28 x 36.

No. 438. *Mother and Child.*—E. WOOD PERRY, N.A.

No. 446. *Entering the Lock.*—WORDSWORTH THOMPSON, N.A.

The good boat "Diana" is just entering a lock on the Erie Canal. A few years ago such a scene was not uncommon to travelers in this country. Mr. THOMPSON has realized the subject excellently.

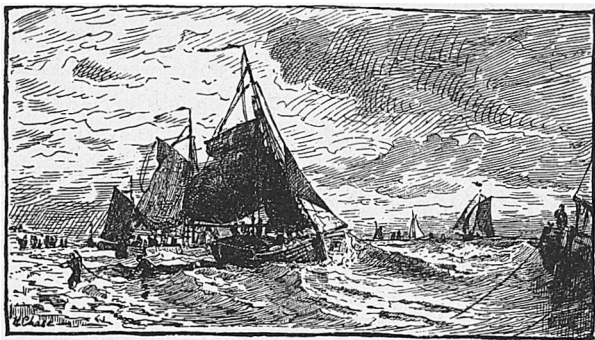


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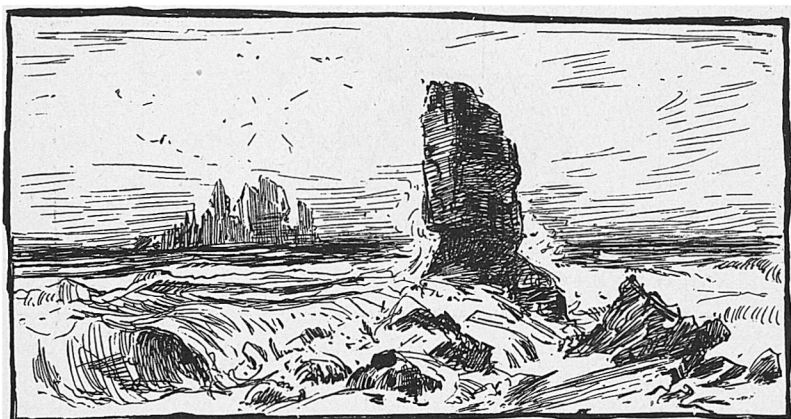
18 x 32.

No. 458. *Dutch Trawlers Coming to Anchor.*—HARRY CHASE. (Page 52.)

An every-day scene on the flat, sandy coast of West Holland, where the heavy, full-bowed, clumsy fishing craft come to anchor close to shore in the shoal water, the receding tide leaving them high and dry. The boat in the centre of the picture is just "rounding to," her sails shaking in the wind, while two of her crew carry an anchor and line ashore to prevent her from drifting out to sea with the tide.



No. 458. *Dutch Trawlers Coming to Anchor.* 35 x 60. (Page 51.)



* No. 466. 34 x 60. — *Breakers, Channel Islands.* — WILLIAM P. W. DANA, N.A. — An excellent bit of marine painting.



No. 470. *A Nook on the River.* 27 x 34.

No. 470. *A Nook on the River*.—WORTHINGTON WHITTREDGE, N.A.—A picture characteristic of mountain and river scenery where a partial clearing has been made and a settlement just begun, although the country maintains most of its wild, rugged, untamed conditions. Some deer are coming down to the river to drink. In the distance is a faint suggestion of smoke from a habitation.



No. 469.

20 x 24.

No. 469, *The Motherly Sister*, by GEORGE H. STORY, is a most human and thoroughly lovable picture. The little boy has cut his finger, and, more terrified by the sight of the blood than suffering from the hurt, half heart-broken, has presented the case to his good sister, who, after having bound up the wound, has taken him in her arms to comfort him. The little fellow clings to her in a most affectionate, trustful manner, while the sister, her face full of the tender sympathy he craves, is consoling him by the assurance that "it isn't so bad, after all." The subject is treated with strength, tenderness and refinement, well realizing its sweet sentiment.

No. 462. *Baby Worship*.—FRANCIS D. MILLET. (Page 54.)

The young women have all left their work to worship "baby," who sits in a small chair placed in a chair-table, and crows in evident appreciation of the homage being paid. The room is from an old house in East Bridgewater, Plymouth County, Mass., built in 1682, and the costumes painted were worn there ninety years ago. The drawing is excellent, and there is no uncertainty in the handling.



No. 462.

Baby Worship.

40 x 60.

(Page 53.)



No. 465.

34 x 60.

No. 465. *The War Correspondent of the London "Daily News."*—GEORGE W. MAYNARD.

An excellent portrait of Mr. Francis D. Millet, the artist, as war correspondent.



No. 476.

54 x 84.

No. 476. *L'Invasion* (Salon of 1880).—THOMAS JUGLARIS.

The destroyers are in the valley below, burning and pillaging. The man looks over the rock, his short hatchet in his hand, and vows vengeance. The woman has caught him by the belt to pull him back, lest he be discovered by the enemy.



No. 489.

30 x 36.

No. 489. *Autumn Woods*.—JERVIS MCENTEE, N.A.

A day in later autumn, when the trees have changed their royal robes of crimson, brown and gold for a garb more sober, better suited to be worn in the last days of the dying season. The ground is strewn with faded leaves already plucked by the forerunners of stern Winter. The melancholy sentiment of the picture is relieved by a bit of bright sky in the distance. The general impression given is that of quiet restfulness.

No. 484. *The Challenge*.—J. G. BROWN, N.A.

No. 484.

22 x 28.

Two street boys with their dogs. One of the boys wishes to have a dog-fight, and his dog—the one on the box—does not appear to have any objection to taking part in a *matinée* of that character himself. The other boy, however, has taken his poodle in his arms—because he desires to keep a dog of exactly that size, color and age—and, with flashing eyes, warns the first boy to take his dog away or else prepare for a pugilistic reckoning. The picture is realistic in the highest degree. The figures are full of action, strong in

drawing, modeling and color. Mr. BROWN is particularly happy in his treatment of street children, and he makes people sympathize with the poor little waifs in the world, because they first sympathize with them in his pictures.



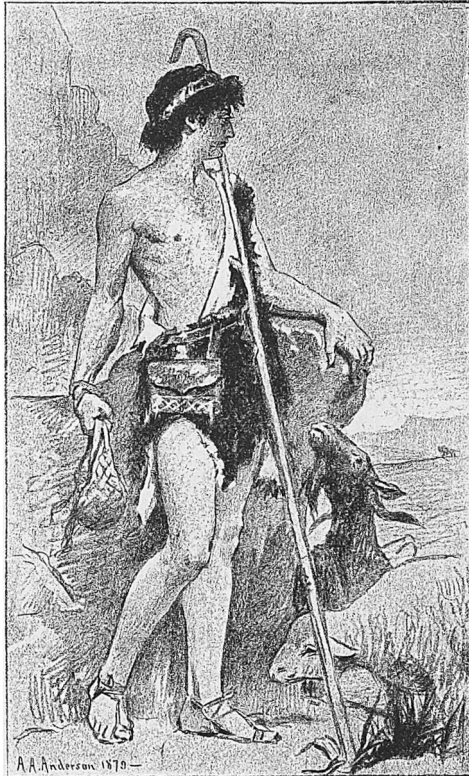
No. 490.

The Old Beau.

25 x 30.

No. 490. *The Old Beau*.—GILBERT GAUL, A.N.A.

The old beau, elaborately arrayed, nosegay in hand, has waited at the foot of the aisle in a country church to proffer his unwelcome attentions to the fair one in front of him, much to the chagrin of the young man following her. An elderly gentleman, much amused, is nudging his companion to call her attention to the state of affairs, but she has already perceived what is going on, and shows her sympathy for the young lady by her look of scorn directed at the "old beau." An excellent work.



No. 492.

Sight size, 48 x 84.

No. 492. *David Watching his Father's Flocks*.—A. A. ANDERSON.

"And David said unto Saul, Thy servant kept his father's sheep, and there came a lion, * * *"—1st Samuel, xvii.: 34.

Hearing a commotion among the flocks, the youthful hero has just turned and discovered the lion in the distance. The Bible describes David as "but a youth, and ruddy and of a fair countenance," and the historical description of Israel's champion is followed closely in the strongly marked Jewish character. The picture was exhibited in the *Salon* last year and found great favor. It has been engraved.